great names in the history of the theatre. When Sheridan's *Duenna* was produced at Covent Garden in 1775, the part of Isaac was taken by "Mr. Leoni" (Myer Lyon) on whose account performances were suspended on Friday nights.

A century ago, London flocked to see and to hear actors like Isaac Isaacs, whose daughter, Rebecca, enjoyed an equal reputation,[1] or the Solomon family—Charles (Sloman), Henry and Edward (father of Claire Romaine).

In the Edwardian era, the English stage was almost dominated by Sir Beerbohm Tree (Sir George Alexander was also said, though apparently without justification, to be of Jewish birth). Holland has never had an actor to equal Louis Bouwmeester, one of the most remarkable figures of the European theatre of his day. Two Hungarian Jews, Ludwig Barnay and von Sonnenthal, played a leading role in the theatrical history of Germany and Austria respectively. On the German and Austrian stages Jews have been prominent for upwards of a century: and in the last generation especially they included some of the foremost actors in their number: it is sufficient to mention Emanuel Reicher, Rudolf Schildkraut, Fritz Kortner, and Max Pallenberg.

As theatrical entrepreneurs, too, Jews have been prominent: though they shewed a tendency, which to some professionals may have seemed distressing, to proceed from the parallel (and normally non-convergent) functions of management to more intimate participation.

In London, the St. James's Theatre was built

by that phenomenal tenor of the Hanoverian era, John Braham; while Benjamin Lumley (author, astonishingly enough, of a standard Parliamentary handbook on Private Bills) revolutionised Grand Opera in England while managing His Majesty's Theatre in the 1830's. In New York,

[3] The report that Edmund Kean was a Jew has no foundation in fact; the same applies to the American Edwin Booth.